

Literature and painting in art criticism: "Poetry" painting"

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ABSTRACT

For the first time in an article presented a comprehensive study on the interaction between literature and painting in a critical legacy A.N. Maikova. The second article shows that the painting becomes representative materials to clearly understand the issues relevant to the development of literature, enriching it with the previously inaccessible imaging techniques depicted. Art critic A.N. Maikova is a unique document of the verbal culture of the middle of XIX century, Which reproduces inside the process of enrichment of poetic and plastic arts, and allows you to see how went the emergence of new methods of literary creation.

KEYWORDS: art criticism, literature, painting, poetry, plastic, ecphrasis visualization.

In the context of the main trends of development of the artistic culture of the middle of the XIX century. An article Maikova about exhibitions at the Imperial Academy of Arts, written by the poet in the period of aesthetic self-determination, are a unique fact Russian verbal culture, reflecting the process of enrichment of poetic and plastic arts and revealing features of the poetics of becoming Russian psychological prose. 1840e's. in a sense become epoch cultural crossroads between romanticism and realism, between short poems and prose. This particular situation has forced writers and artists feel the common challenges facing them. Both art sought to answer the question of how to overcome the theatrical rhetoric and pathos, and the means at their disposal means to reproduce reality in all its fullness dialectical and difficulties. And literature, and art to solve this problem had to give up playing conditional rhetorical the set of images and plot schemes, the total of which require regulatory aesthetics with its frozen concepts and separation from living reality of fluid [5.509-521]. The principal novelty art

infinitely varying playback tasks of everyday life experience disability caused acute traditional set of techniques and the necessity to introduce ways adequate transmission genuine depth everyday life neritoricheskimi means available to the art of speech and the plastic arts. Unity challenges facing literature and painting, with the obvious difference in language arts and two opposite sets of Fine used tools and techniques generated a surprising effect in which the two art steel and synergies [6]. No coincidence that in 1840e years. Literature and art have found common ground on the one hand, in a physiological essay refers to the verbal depiction of pictures of life around him, and on the other - to intensify in the years the genre of artistic illustrations of works of literary art. A striking example of this steel illustration EE Bernardskogo and AA Agin to the poem, NV Gogol's "Dead Souls" or the history of the novel, Charles Dickens' Pickwick Papers, "which grew out of the idea of publishers print cycle of cartoons famous graphic R. Seymour, accompanied by their signatures budding essayist. As a result, the illustrations of the concept discussions Seymour committed suicide, being unable to accept the settings suggested by Dickens, who wanted to see a continuation of engravings of his ideas. It is known that, when choosing a new illustrator, Dickens rejected the candidacy of U. Thackeray, arguing this is the fact that the readers of "Pickwick" will not be able to smile at them to set up visual images [7.78-79].

The next step in the development of the subject matter of another art is a device alien to artistic techniques to the image of the world in literature and painting, with the result that literature has become iconic, and the fine art began to absorb the narrative beginning, it was capable of means available to him to reflect novelistic intrigue and, more more importantly, deep inner feelings of the characters, revealing in their arsenal of tools visualized the possibility of concise, clear and expressive governmental indication that, it would seem quite impossible to convey by means of the plastic arts, ie, to point out what is happening in the human soul. A striking example of this in the Russian culture of 1840s. were portraits and drawings by K.P. Bryullov, genre scenes PA Fedotova and other artists.

In turn in 1850-1870e years. Russian and European psychological prose in the works of some of its most prominent representatives again go the way of Fine Arts, discovering a huge psychological potential of expressive detail, portrait, landscape, etc.

In the context of the history of Russian verbal culture is most clearly manifested in the quality of the work of I.A. Goncharov, I.S. Turgenev, to a lesser extent - in L.N. Tolstoy, whose "dialectic of the soul" in its methodological and aesthetic nature turned out to be closer to verbalize, not visualized method of transmitting information (diaries, letters, confessions, and not image). In creativity FM Dostoevsky finds himself the synthesis of these approaches, due to the specifics of each case, the artistic problem to be solved by the author. This largely determined the originality of the writer's style, which is known to contemporaries often described as verbose and careless [8.259]. For example, in many fragments of the novel "Poor People" Dostoevsky is revealed as, other seemingly appealing to the potential beginning of the confessional, but it essentially transforms under the influence of needs without unnecessary rhetoric expressively play the characters surrounding space. The very form of the epistolary novel and the image is "not really a hero, and his identity as a reality of the second order" [9].

Maikova circle in the second half of the 1840s. a tradition of discussion, written works [10.376-377]. Creative experiments Dostoevsky, Goncharov, A. & EP Maikova there was obtained a comprehensive understanding, corrected as a result of observations made by each other. It was at this time and in this context the added conceptual setting young criticism. In this regard, the critical legacy of AN Maikova is a unique material that reproduces this process of mutual enrichment of the two from within the arts and allows you to see how went the emergence of new methods of literary creation. Poetomhudozhnikom written articles combine theoretical reflection on the subject and poetic experiment.

A special place in the exhibition reviews Majkowskis occupy describe paintings that attracted the attention of visitors and become an event in the development of Russian painting school. It is these fragments are of particular value in the framework of the topic. Rising in its genre nature to ekphrasis, they become a field of direct interaction between the plastic and poetic, experimental area, genre and stylistic search, a representative for both language arts and for art criticism, are formed in those years its statualnye signs [11.10]. In the European literature of the XIX century. traditional genres regulatory poetics and rhetorical obtained new understanding, embedding in synthetic forms epoch art literature. One such heavily used genre forms, on the basis of the genre definition of "review of the paintings presented at the exhibition", we can assume that the article is a kind of chain ecphrasis organized in a specific structure of the logic of the

movement from one genre to another. However, it is not. Maikova articles differ significantly from the publication of this kind, each year to appear in the November issue of Petersburg newspapers and magazines in 1830-1840h years. According to critics, they open up a new stage in the development of Russian art criticism [16. S. 74; 17.59-60]. A distinctive feature of reviews Maikova becomes descriptive and fundamentally problematic nature, serving the task of aesthetic education of Russian society, overcoming the "precariousness of judgments" and the creation of the public an adequate idea of the history of art [18. S. 87, 89-93]. The young critic begins its activities to form a clear idea of how to achieve this. The basis of his concept is the assertion of historicism in the view of the phenomenon of artistic culture. Any work must be understood in the context of cultural epoch gave rise to it, in relation to the works of predecessors, contemporaries and followers. [19] Adoption of the rule of the principle of historicism in the interpretation of cultural facts Maikova leads to the problem of modern art content [20]. This is largely devoted to an article published in the eleventh issue of the journal "Notes of the Fatherland" for 1849 introducing the concept of "the spirit of the century", the critic reveals under the impact of the development of scientific knowledge and changes in the content of spiritual life of each era formed a unique historical content of the art as it relates to the distinctive features of national life, acquiring its unique form in Italy, Spain, France, the Netherlands [21.25-32].

Position criticism deeply thought-out and well founded: it is impossible to adequately judge the works of contemporary Russian art, not clear about it, what is required of the art modern life. Understanding the causes of this problem Maikova recognize retrograde positions of the European Academy of Painting and beliefs of the majority of modern critics, who see in the eclecticism of the content of painting the past decades unconditional drop this art form ([2124-25] et al.).

Installation on the aesthetic education of Russian society makes significant changes to Maikov in the traditional format of a review article about the exhibition. Every time critic stops at a certain istorikoteoreticheskoy problem of providing a framework for talking about art in general or suggest the works presented at the exhibition.

There are many descriptions. Each of these is of interest and has a "facial expression nonshared" (EA Baratynsky) as solves a set of aesthetic and, implicitly, didactic problems due to not only the genre of the common units,

but also the specificity of the subject matter. Most often drawn attention to criticism of the works of genre painting, refers to the image of everyday life and proximity searches realistic literature of the time, as well as landscape, portrait and historical. Interest in the latter is double conditionality. On the one hand, historical painting was recognized by the European Academy of canonical genre and high contrasted landscape and genre, the interest of which, according to the theorists and critics, witness of a profound crisis of Contemporary Art [21.24-25, 31-33]. Paintings of historical genre continually presented at exhibitions, as it is the qualification works of students of the Academy, allowed them to get a certain status and the possibility of studying abroad. On the other hand, in the works of several artists of the historical genre began to undergo significant changes to meet modern needs of the crop: it is deprived of formal interpretations of the plot, pathos and theatrics, and was filled with a deep psychological content, raises a picture of the historical genre to a new level, making it dialectically versatile, capacious comprehension image object. Traces of the new approach in the works of several artists of the historical genre began to undergo significant changes to meet modern needs of the crop: it is deprived of formal interpretations of the plot, pathos and theatrics, and was filled with a deep psychological content, raises a picture of the historical genre to a new level, making it dialectically versatile, capacious comprehension of the subject image. Traces of the new approach in the works of several artists of the historical genre began to undergo significant changes to meet modern needs of the crop: it is deprived of formal interpretations of the plot, pathos and theatrics, and was filled with a deep psychological content, raises a picture of the historical genre to a new level, making it dialectically versatile, capacious comprehension of the subject image. Traces of the new approach the interpretation of the historical genre Mike finds in the works of several painters of XVII-XIX centuries., including the works of students of the Academy.

An important event in the academic exhibition in 1847 is the appearance pattern PA for Maikova Rizzoni "little market". She dedicated the first volume ecphrasis characterized notable originality in a series of such experiments criticism. Here are fragments:

Howevr, venerable reader, instead of listening to the chatter of rolls, dividing in the desert race in the paintings of our artists, rather than wander through the halls of the Academy, may it please you to hear a little story .. sorry about one small official. <...> Sometimes it comes out of the house in the legal holiday in the garden.

First, the guy had a row with a woman; man already tipsy and with a bulb in his bosom for a snack; woman, are not sober, seated himself and sold "fellows" and "gentlemen" boiled potatoes. Of potatoes and steam was rising in all directions. Word for word, ended with the man disagreed and gave cuff Baba, why a woman is bent, dropped by iron, which was a potato; potatoes scattered, the woman began to howl and curse than ever. To the aid of her shoved *torgovkakumushka*, just a walking fashion shop for a certain kind of fashionistas: laden rags all kinds, old clothes, chintz hoods, skirts, slung her over his shoulder; on the head, over and above its ordinary handkerchief draped selling women's hat, which would have coveted not only maids and girls *pisarshi* but *koekakie* official's. Snub-nosed gossip began to raise a woman, like nowhere policeman; *podchastok* tied already thin rope and hand *muzhikaobidchika* that after a moment of revelry humbly, as allowed by the evil turn language, tries shall declare his innocence: "I say, they say, was not involved ...", but the policeman did not heed, and, clutching his sword in righteous indignation even know screams: "you are not to be shown." "Do not show", - says the portly *Sbitenschik* currently passing by.

Our little official sees it all, and maybe so myself *koekakie* philosophical arguments about who is to blame *istinnoto*, man or woman. But that's beside the same for most back *podchastka* that linked man sitting at table, throwing shoulder's coat, a hat like an inverted flower pot, another man; and then the third; <...> No one *nuzhdishki* no, that would be with a woman and a man, although it may be, and listened to the quarrel and incite a fight; all subdued and turned each to his work: <...> In a drinking house that right, the phenomenon of police, apparently made an impression: one man leaned been quietly to the window to look side, which strives to "his excellency", but from heavy legs and in his head and pulled the window cap falls with the head on the street, and he remained at the window. Yes, the other, his fellow countryman, or something, He jumped without cherish the porch with *kosushkoy* in his hand and shouts something *Vanyukha*. And it vset noticed our Ivan, and something sad, like a smile of compassion, flickered on his face ... your will, it is not quite an ordinary little official; Only one, and he had missed, causing him and there was a story we want to tell that immediately in the vicinity was still a man, his cunning - was *Rizzoni* artist whose stage in the "institution" you have to remember last year's show; he spied on the whole scene, not even missed and Ivan Petrovich, and carried

her cunning brush on canvas "[22.76-78]. Only one, and he had missed, causing him and there was a story we want to tell that immediately in the vicinity was still a man, his cunning - was Rizzoni artist whose stage in the "institution" you have to remember last year's show; he spied on the whole scene, not even missed and Ivan Petrovich, and carried her cunning brush on canvas "[22.76-78]. Only one, and he had missed, causing him and there was a story we want to tell that immediately in the vicinity was still a man, his cunning - was Rizzoni artist whose stage in the "institution" you have to remember last year's show; he spied on the whole scene, not even missed and Ivan Petrovich, and carried her cunning brush on canvas "[22.76-78].

Position criticism, manifested in the choice of the picture describing the strategy suggests that the painting becomes Maikova not only the object of critical analysis, but also representative of materials to reflect on issues relevant to contemporary literature.

The author deliberately excludes secondary traits traditionally inherent in ekphrasis. Based on the experience of fine arts, Maykovpoet experiments, recreating images of the visual range by means of artistic expression. Reductions exposed not only accepted ekphrasis rhetorical frame, but also the mediating essay-description of the observer's position. Author creates visual images, trying to get as close to the object, providing the illusion of authenticity, and pass with the substantial depth of the visible, all that is behind the visual in *nravstvennopsihologicheskogo* and philosophical content of the image object. Consequently, the description of the picture is converted into a verbal sketch scenes from Russian vernacular life. ekphrasis traditions here are significant rethinking of current under the influence of the aesthetic tendencies of the time. External visual becomes valuable not in itself, but as a reflection of the inner life, an indication of hidden from the eyes processes.

Mike creates verbal equivalent Rizzoni picture, revealing all of its substantial features, correctly noticed watchful eye of the painter. The main causes of this approach lie in the criticism of the absolute uniqueness "Tolkuchego market" for the Russian school of painting at that time. Not by chance at the end of the passage, to dot the «i» and calling the reader to the author, Mike emphasizes the undeniable merits of the described product: knowledge of Russian common people life, the accuracy of image detail, thoroughness finishes - everything that allows the film to tell "how in the most interesting novel this case Tolkuchem on the market ":

"This painting Russian manners you are used to meet only in Gogol; Rejoice same now that he appeared to have Gogolzhivopisets - City Rizzoni (my italics -. OS) "[22.79].

Striking subtle stylistic treatment of this passage, lifting description "Tolkuchego market" Rizzoni to the level of independent work of art. Curious composition and arrangement of this fragment in the beginning Mike laconically and expressively reproduces the central scene of the painting, organizing her story, then as succinctly and clearly prescribes background scenes, paying attention to all watched the scene and turning them into characters that are relevant to the implementation of the general idea of the work . As a result, a small fragment in front of us there is a detailed, deep, psychologically capacious image of everyday household situations, which grows to the generalized characteristics of Russian folksy manners in general.

Obviously, the particular importance in this passage is the image of the witness, the little clerk, watched the scene and warming him with his human feeling.

Such empathy, allowing Gogol and Hogarth master "depth look permeable far in human life" [22. FROM . 36], justifies the artist's appeal to image defects and shortcomings of modern life and distinguishes the true artist from dagerrotipista, turns it, according to the critic, in a caring mother, who with love and compassion reveals flaws to his favorite child and motivates him to moral improvement, rather than admiring the defect [24.35].

Interest criticism to the iconic power of the word is associated with its own creative practice. Feeling transitionality aesthetic situations in his work Mike was looking for new ways to neritoricheskogo mediated artistic research of life, allowing the plastic to recreate the richness of forms and convey the complexity and depth of the inner content. These trends define the artistic originality of his poetry and prose 1840s. Therefore, in the art, as well as in the literature, sharp rejection Maikova cause oratory and theatrical (e.g., pictures of David and his followers) [13.38-39, 45; 21. S. 31-32]. They critic opposes paintings depicting moments of everyday life in all its diversity, full of life, thoughts, feelings. It attracts Maikova live content in the film Rizzoni. It causes a significant rethinking of the traditional rhetorical description of the picture. Losing mediating genre framework created critic verbal image becomes more meaningful capacity since makes the reader

after the critic going from the external to the internal content of the scene connecting usual technique perception iconic characters.

Created by the author reviews ecphrasis reveal the inside mechanism of the development of methods of verbal drawing in the literature. The description of the paintings Mike is suitable not only as a critic, but as a poet he is making an attempt to transfer *mezhsimioticheskogo* reproducing content of a work of fine art by means of artistic expression. Criticism is important not only to describe the picture by doing the rhetorical exercise, but to comprehend the experience of fine arts in the reproduction of external circumstances and internal content of any life stage and practically possible to master this experience. Consequently, the description of the painting in the articles Maikov becomes a kind of creative experiment, reflecting the major tendencies of modern verbal art.

It is obvious, however, that the critic is giving way to the artist. All descriptions of scenes pictures have virtually no means rhetorical displays the author's position, so that the traditional essay-description here is converted into an image, a verbal painting. Rhetorical principle, reflecting the movement of eyes and criticism of the logic of his thoughts, is significantly reduced or eliminated entirely as an exploded ecphrasis Rizzoni picture. Mike does not describe, and draw word. Importantly, for all the interest to a visual, the outer shape of the main interest is not Maikova outer shell and an inner latent her content of interest to the essence of the scene. In the above picture Rizzoni is specifically mentioned in the beginning: the critic offers the reader no physiological sketches, and "a story about an official."

Noted by a critic of the author's sympathy for what is happening leads to another important change introduced by Maikov in the traditional form ecphrasis: he loses the static characteristic of the works of art are always passed a single moment of life. This approach has been characterized for the early poems of the poet as the original, and with ancient sources ("bas-relief" Tell me whose shuttle to the rock still sails ") [12.119-121]. Interest in the psychological content of the scene fragment deprives statics and makes a significant processuality. All created Maikov describing narrative paintings. This is especially noticeable in ecphrasis devoted to paintings, conveying profound psychological content of the selected scene. Note that this is not fiction criticism, developing the content of what he saw. From the point of view of Maikov, task of the modern artist is a psychological study of a selected topic. It is so deeply modern quality differed all the paintings that have become the subject of articles describing the criticism. Thus, under

the influence of a particular author's task rhetorical form ecphrasis undergoing significant changes: making processuality, Mike not only posted genre tradition, rooted in the writings of Philostratus, but expressed that there is in the picture, disclosed by the artist with the help of available means of visual range. It is curious that such a wealth of psychological content in understanding Maikova may differ pictures of any genre, even on mythological subjects, like the famous picture KP Bryullov "Diana and Endymion" [25.136] as sense-start will not possess the plot,

Stressing the importance of mastering the experience of modern literature in the context of the development of the fine arts and the urgent need to appeal to artists depicting scenes of everyday life, Mike uses the phrase at the end of the name of the current literary trend, affirms the principle of realistic aesthetics. The critic also points to the need for substantial completeness artwork, a deep understanding of the artist chosen plot. It becomes a guarantee that the information encoded by means of visual range, can be read. He sees as genuine artists (such Brullov *hudozhnikimysliteli* by definition Maikova) are able to overcome this intrinsic property of the fine arts as depicted static moment, which he repeatedly wrote in his articles [27.122]. Thought-out to the smallest detail the content of the picture, the author sympathy expressed in the subject of the image and converts up reality in the true work of art, it leads to the fact that "we will look at the picture with curiosity, with affection, let us read it" [22.75].

Because of this, giving a positive assessment *kakoylibo* picture for accurate transmission of their impressions Mike resorts to literary analogies and uses the names of literary genres. For example, a realistic painting of Flanders and Holland critic calls "the epic of the Middle Ages" [21.30-31]. A.F. picture Chopin "Saul and David", to understand in as much detail as the "little market" Rizzoni, in his perception becomes "beautiful elegy, captivating Jewish melody Byron and Thomas Moore" [23. S. 67]; picture Meyer, depicting a girl with a sly staring at the viewer because of an open book, Mike compares with the "whole anthological poem or a good sonnet, one of those which, in the words of Voltaire, are good epic poem" [23. S. 69]. *Hudozhnikommyslitelem* greatest, a true master of such a profound reading of the story, adequate to the task of contemporary art, said Mike K. Bryullov, who managed to make "all the subjects who have reached in an age of academic classicism extreme dryness and inflate the life and the beauty of its accidents and grace" [23. S. 69]. That profound thought of the

artist, as embodied by means of visual range, allows you to see at the same moment depicted the whole story, complete variety of manifestations of life.

Using ecphrasis as one of the main types of text in zhanrovostilevyh structure Majkowskis exhibitions reviews due not only to the objective fact: the very subject of articles, requires the introduction of descriptions of paintings, but also the most important trends in the development of culture in the middle of XIX century, prepared the search for new means of dia. The symplectic diverse portrayals in art alive and mobile reality in all its manifold manifestations. The creative mind Maikova conversation about painting is related to their own creative quest, with a reflection on the contemporary literature of the novelty of issues that confronted the writer the time of an adequate understanding of their artistic methods. Features cultural situation era confront literature and painting tasks, for which is the actual experience of mutual enrichment of the two arts. Painting becomes Maikova representative materials to more clearly understand the issues that are important for the development of literature, opens up new possibilities of literature itself, enriching it with the previously inaccessible imaging techniques depicted. Built in a review article, ekfrsis becomes adequate form of realization of these new opportunities, and at the same time latent continuation of their theoretical understanding. This experience is of fundamental importance in the context of the formation of the stylistic diversity of Russian realistic prose of the XIX century., Connecting the breadth of coverage of life phenomena and their dialectical thinking, the capacity of the essay describing a deep psychological research scene. Productivity undertaken Maikov experience creative thinking imaging potential in the context of art literature will demonstrate in his work *druzyaedinomyshlenniki* Maikova FM Dostoyevsky [26. S. 99] and Ivan Goncharov (a vivid example in this regard - the first part of the novel "Oblomov", an early version of which was discussed in a circle, with the participation Maikova Val.N. Maikova).

Thus, the phrase "painting poetry" and "poetry painting" are mid-XIX century. not only metaphorical nomination which characterize associative perceived substantial features works of art, but are the essential features of the new literature and painting, combining the most concrete art. Poetry and wider artistic expression, standing in front of the task objective picture of life, turned to the experience of fine art, as if they followed him. Paintings same feeling epochal task of reproducing the inner content of the depicted persons, objects and phenomena, penetration into the essence of things, recreating the entire informative completeness of standing behind the external

forms, on the contrary, turn to the experience of literature and available through her means of expression began to express in the form of indirect neritorizirovannoy deep inner feelings of characters, intense dramatic situations or, on the contrary, serenity and carelessness. Examples of this are the works of writers and artists and keen interest, which they showed to the creativity of each other.

articles Maikova unfolding process of forming a new type of cultural thinking, precedes the opening of the humanities in the second half of XX century., especially structuralism, semiotics, descriptive practices. Already in his diary Maikova formed attempt perception of the city as an artefact or text. With this in his diary and letters appear curious reading of the cathedrals of Paris and ensembles as objects of cultural history [13. FROM . 22-26, 46-48]. Articles Mike takes this approach: describing a picture, it reads pictorial texts, translating them into a system of verbal encoding. This is - the beginning of a long process of formation of new methodological principles of human sciences, which have developed in the XX century, the discovery of the internal mechanisms of culture, their explication.. This approach is possible because of the special nature of the experimental articles and features of consciousness of their author.

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